LATE NEWS FROM THE WRITING AND PUBLISHING WORLD

WHAT'S IN A NAME?--- WHEN IT NAMES A BOOK

Does the Title of a Novel Count for Much or Little? Publishers and Booksellers Tell Their Experiences With Titles.

It's a queer thing, the psychology of the average reader. Now who would suppose that the word "drunkard" in the title of a book would kill its sale? Yet that is what happened to a good novel, a few years ago, according to John Luce, the man who selects and buys all the fiction and many of the other books that are offered to the public at Brentano's, on Fifth avenue.

Mr. Luce goes so far as to say that the title of a novel is "everything," but he qualifies this by adding, "—— or nothing." If the author is Kipling, for instance, the title doesn't matter. But the author must be pretty well known to get his stuff across to the world under a dull, uninteresting sounding title, and if the book be his first born and he sends it out under a commonplace label, well, he might just as well give up. He may be a genius, but his fellow men will never know it.'

"Who," says Mr. Luce, "would want to go along the street carrying a novel with 'drunkard' in big letters on it? Oh, yes, I know De Quincey's masterpiece didn't suffer from 'opium eater' in the title, but opium eater is different from 'drunkard.' 'Opium eater' suggests dreams you want to read about, but 'drunkard' is just common. But it's pretty hard to explain what makes a good title, and why one will pull a book along and another retard it. You pick up a book and you feel that you want to read it, and you pick up one lying near it and say, 'Oh, that looks dull,' But I can't offer an analysis. I just know."

Alfred Harcourt of Henry Holt and Company is one of the few bookmen who have a clean cut definition of the perfect title. Mr. Harcourt, by the way, differs from most of his brethren in not attributing overwhelming importance to the name of a novel.

"A title for a work of fiction," he says, "should be catchy, of course, but above all it should fit the book, should be the sort that makes the reader, when he or she reads 'finis,' lay it down with a feeling of entire satisfaction and say: 'Well, that book has the right name. It's just what I thought it would be when I first caught sight of it lying on the counter.'

"I consider fitness more important than the catchy quality. A fine story will sell, even if handicapped by a name that doesn't arrest attention. Any book is bound to be read by a few booklovers, and if they like it they pass the good news on by word of mouth. You can't kill the book that deserves to live."

That it isn't so easy to choose a good name for a novel is proved by the fact that when Small, Maynard and Company offered a prize of $100 for the best title for Arthur Hodges's last production, which they brought out, sans title, this fall, out of the 1,700 replies they received there was one good, original suggestion. They were reduced to the necessity of dividing the $100 among eight contestants who offered the plan, which was ancient when George Eliot wrote "Adam Bede," of naming the book after the leading character.

What makes a good title?

"Something that piques the curiosity," says Harry E. Maule, of Doubleday, Page and Company. "Something that rouses the interest, but above all, something that gives, in the brief compass of a half-dozen words or less, the essence of the book on whose cover it stands. Like the headlines of a newspaper story, it must tell the story in little, only it must be more subtle than headlines are."

The poor title, says Mr. Maule, is not only the commonplace one, it is also the title containing some unpleasant word, some suggestion of qualities people don't like. He instances a book published several years ago, the chief word in whose title was the noun sometimes applied to men and women who lack courage. It was a rattling good story, and booksellers always felt that the reason it remained on the shelves was the brand of that word on the outside.

Which brings us back to Mr. Luce of Brentano's and his story of the book that wouldn't go with "drunkard" on the cover.

"At the same time the title is no small consideration. Some authors have a special flair for titles. Kathleen Norris always makes her own, and they are corking ones. 'Mother'—what could be better for the story that bears it? 'The Heart of Rachel' is another admirable one of hers.

"Those are examples of the descriptive title. Then there's the provocative kind, such as Henry Sydnor Harrison's 'V. V. Eyes.' You couldn't help wondering who V. V. is and what about the eyes of V. V.

"De Morgan is good at names, but it is true that one of his best, 'Alice-for-Short,' was suggested by us. The book came to us in rather an unfinished state, some friend of De Morgan's chancing to cross just then and offering to bring it. Some of the characters weren't named—you know how he calls a character Jacob on one page and then forgets and alludes to him as George—but he used the phrase 'Alice-for-Short,' and we culled it out and wrote him it would be a good title and he agreed."

Temple Scott, manager of the publishing department of Brentano's, holds that the title of a novel is everything—almost; and he says that novelists would do well to study the methods in this respect of the writers of boys' books, and also of the old time melodramatists.

"'Treasure Island'—there's an ideal title," he says. "Of course that isn't exclusively a boys' book. It's everybody's book; but I could mention more than one man who makes a business of catering to lads whose titles well known novelists would do well to scan. Then the thrillers of the past, such as Miss Braddon's 'Phantom Forest' and Mrs. Southworth's 'Tempest and Sunshine,' how much better they are than a meaningless name like that," and Mr. Scott points to a poster advertising "The Yellow Dove."

"There's another name that does mean something," he goes on, indicating H. G. Wells's "Mr. Britling Sees It Through." "A person wants to know what it is that Mr. Britling sees through, and who he is. Wells is good at names, and so is Richard Le Gallienne. Witness the latter's 'Quest of the Golden Girl.'

"The old fashion of using the name of the hero or heroine is not much in favor now. It is a lazy method, and doesn't mean much. Dickens was poor at titles, though he found such good names for his characters—took them from signboards. George Eliot was poor at titles. What does 'Middlemarch' mean? We get a lot of novels from England even now that mean as little, but we rarely change them. It causes confusion when some one to whom an English friend has written about such and such a book under the English name, and the some one comes to us to get a copy.

"Meredith was not good at titles, though 'The Ordeal of Richard Feveral' is slightly provocative. Thackeray's 'Vanity Fair' is a gem, and Reade's 'Cloister and the Hearth' is splendid. But on the whole the great novelists could have taken lessons from the blood and thunder story tellers as to names."

It happens not infrequently to-day, publishers say, that the author throws up his hands and asks to have a name chosen for him. More frequently the publisher tactfully suggests to the author that the name he has decided upon is not quite the one to sell the book.

Whether or not a publisher places importance on a catchy title for a novel seems to depend largely on whether he cherishes ideals or recognizes the putting out of books as a commercial proposition. John Macrea, vice-president of E. P. Dutton & Co., prefers to live by ideals even though they mayn't bring in a fortune.

"The title has nothing to do with the success of a book," he says. "Admitted, that shallow persons may be attracted by a name that arrests them on the door of a novel; but do we wish to attract such persons? Of course, one must have some money to live in New York, but it is possible to gain a decent living by solid methods. It is possible to get on by printing books that win favor by their intrinsic qualities, not by the cheap device of a catchpenny title.

"When I say that the title has nothing to do with the success of a book I mean that a book which deserves to become known and to live cannot be kept down by a poor title. There are always bound to be a few readers of any book that is put out, and if they like it they will pass the good word on. That is how books become famous—by word of mouth.

"We don't like men and women for the names they bear and the clothes they wear, do we? We like them for themselves. It is the same with books."

Title Not Essential.

The consensus of opinion at Charles Scribner's Sons seems to be that the title of a book is not of paramount importance. Like Mr. Macrea, the members of this house feel that a worthy book cannot be downed, even by the weight of a dull title. At the same time they acknowledge the desirability of a label that fits and that attracts the eye.

"A name that is dramatic, brief, a name that suggests in a phrase the quality of the book, is a great asset," they say. "But there must be something worth while inside the covers or the brave name will not carry it far."

At Scribner's they instance Edith Wharton as one writer who has the gift of making felicitous titles, as "The House of Mirth." Thackeray's "Vanity Fair" is their ideal title. And the finding of a fortunate title, they say, is most difficult. It is complicated by the fact that what will appeal to one person won't appeal to another, perhaps, so that the perfect title is impossible.

Irving Putnam of G. P. Putnam's Sons thinks that "Lavender and Old Lace" is one of the best instances of a title which had a great part in selling a book which, weighed down by a dull name, might have gone to the bottom.

Cites Myrtle Reed's Book.

"But this book of Myrtle Reed's is a fragile thing," he says. "With a strong book it would be quite otherwise. In 'Lavender and Old Lace' everything combined to make the little volume a thing that appealed to a certain part of the public. The design on the covers was pretty, the coloring was just right, the outside expressed the inside, and the title just showed the essence of the story and attracted the people who—well, who would like lavender and old lace. And so it sold more than 100,000 copies, while in an ugly cover, with an undistinctive name, it might easily have failed and never been heard of again.

"Yes, names have not a little to do with the success of books that are not great. The big writers of the past didn't bother much about them. Charlotte Bronte with her 'Jane Eyre,' Dickens with his 'David Copperfield,' 'Nicholas Nickleby,' 'Pickwick Papers,' George Eliot with her 'Adam Bede,' 'Middlemarch,' and so on—they didn't need sensational titles.

"Thackeray was content mostly with using the name of a character or some very ordinary descriptive phrase, as 'The Newcomes,' 'The Virginians,' though it was he who coined one of the most remarkable generic titles in the range of fiction, 'Vanity Fair.' Though I am not sure that our sense of the perfection of this title is not partly the result of our knowing the book so well. We have read the book, and the title seems admirably a part of it, but one entirely unacquainted with this book might not be so impressed with the title, just picking it up. And this novel is not considered so great, after all, as 'The History of Henry Esmond,' which in spite of its entirely commonplace title is often called the greatest novel ever written."

Origin of Catch Titles.

The tendency to use catch titles, Mr. Putnam says, came with the middle of the last century.

"Trollope showed a leaning that way in the latter part of his career. 'An Eye for An Eye,' 'He Knew He Was Right,' 'Can You Forgive Her?'—could anything be more melodramatic than these? But they are neither so popular nor so great as 'The Warden,' or 'Barchester Towers,' showing that it is the novel and not the name that counts.

"Charles Reade was a great one for catchy titles. So was Wilkie Collins. Hardy has some really admirable titles, 'A Pair of Blue Eyes'—doesn't it make one feel that it must be an attractive story? Our own Nathaniel Hawthorne was very skilful at titles—witness 'The Scarlet Letter.' Some of the best catch titles are bits of quotation from some poem or classic, as, 'Ships That Pass in the Night,' or Rhoda Boughton's 'Red As a Rose Is She.'

"But in the main," Mr. Putnam concludes, "I hold that the name matters very little if the book has real meat and besides people differ so. What catches the attention of one will be passed over by another. Taste, opinion, are variable qualities, and it's always a gamble with a publisher whether the particular title he puts on a book, or for that matter the book itself, though he and the members of his firm may think them good, is going to please and hold the public."

CLARA E. LAUGHLIN, AUTHOR OF "REMINISCENCES OF JAMES WHITCOMB RILEY" (REVELL)

J. HENRI FABRE AUTHOR OF "THE LIFE OF THE CATERPILLAR" (DODD MEAD)

GEORGE MADDEN MARTIN AUTHOR OF "EMMY LOU'S ROAD TO GRACE" (APPLETON)

J. M. BARRIE WHOSE COMPLETE SET OF WORKS BOUND IN LEATHER IS PUBLISHED BY SCRIBNER

MISS LAUGHLIN'S ANECDOTES ABOUT THE HOOSIER POET

The delightfully informal recollections of the "Hoosier Poet" entitled "Reminiscences of James Whitcomb Riley" (Revell), by Clara E. Laughlin, give a close view of the poet's personal life and contain many letters for the first time published. Miss Laughlin tells how her friendship with the poet began.

"I began it. A ridiculously young editor, with soaring ambitions and the least money imaginable, I was gravely trying to conduct the literary department of a Chicago weekly. I had a yearly allowance for my editorial purchases, and I decided to have a Riley poem.

"To this end I skimped and saved until I had amassed the staggering sum of $25, which, without any preliminary negotiations, I sent to Mr. Riley with a polite note requesting $25 worth of his very best poetry. I had no idea of the temerity of my request. I got the poem. How many hundreds of dollars many another editor would gladly have paid for that poem I am now ashamed to think. But I wasn't ashamed them. I didn't know enough.

"I was appreciative, though, and while Mr. Riley was no stranger to appreciation, he doubtless liked it as well as we all do. So what with the passing back and forth of proof—Mr. Riley was a most punctilious reader of proof—and grateful acknowledgments, our correspondence began."

Miss Laughlin relates how soon after this episode she met the poet for the first time in Winona Lake, Ind., at an annual meeting of the Western Writers Association and how they played hookey from the "programmes."

"Once we sought a secluded spot—I think it was on the court house lawn—and indulged in a game of mumbledy peg, whereat the poet was amazingly proficient. He was executing some breath taking stunt in this when he was recognized by a Warsaw admirer.

"Well, as for me, I couldn't see that the admirer was to be pitied that glimpse of the author of 'Little Orphant Annie,' but Mr. Riley seemed to think it left something to be desired in the manner of meeting a poet. 'May never meet another, you know,' he complained comically, 'and it's likely to color all his ideas of poets. Too bad.'" I think we bought a watermelon to revive our drooping self-respect. But I remember that it used to be no small problem to sit by the side of a road and eat a watermelon with dignity. And just as surely as we dispensed with the dignity out of an adjacent cornstalk or hollow stump would rise as by magic some one saying: 'Oh, there's James Whitcomb Riley!'

"He was one of the very few literary persons this country has produced who was almost universally recognized when he walked abroad. And while he appreciated the interest people had in him he was not inconsiderably irked by it ofttimes. As for instance, when I went with him once into a 'gent's furnishing store' in a small Indiana town the proprietor delightedly recognized his customer.

"'The las' time I see Mr. Riley,' he confided to me, 'was when he was a right young fella. He painted me a sign. I got it yet—wouldn't take any money for it. Like to see it?'

"I had heard a great deal about that phase of Mr. Riley's youth when he ran away from home and the study of law and supported himself in his errantry by painting stove signs. So I thanked the 'gent's furnisher.' He produced it; an odd little specimen of fancy lettering in bright blue.

"'I 'member,' the proud possessor said, 'like it was yesterday, the day that sign was painted. Mr. Riley wore kid gloves while he was paintin' it.'

"At this point Mr. Riley vanished. When I rejoined him half a block away he was fuming and fulminating in his own peculiar, picturesque style.

"'The large, gentlemanly, pearl gray ass!' he cried. 'He dreamed that fantasy on some dark, moonless night, and he has told it so many times that he has made himself believe it. Why a man couldn't paint with kid gloves on!'

"I remember asking for illumination about the pearl gray variety of ass.

"'Don't know much about asses, do you?' he replied. I admitted that I didn't.

"'Well,' he said, 'a pearl gray ass is one that has been an ass a long, long time.'

"He had a multitude of such expressions. I recollect his saying a man had 'hard boiled eyes,' and describing a certain woman's mouth as 'like a stab in the dark.'

"Mr. Riley considered Mrs. Browning's mind the most exquisite that had expressed itself in poetry since Shakespeare, and one night he was reading aloud from her poems to a group of intimates. They had been discussing how much an artist must have lived to express himself. First he read 'Bianca Among the Nightingales,' and then 'The Runaway Slave at Pilgrim's Point.'

"'You see?' he said. 'Having plumbed the deeps in one great emotional experience, that little bit of bedridden English woman was equally capable of comprehending the hot jealousy of a passionate Italian girl raving for her faithless lover, and the wild agony of a black mother torn from her child. Yet she had never even seen a black woman. Below a certain depth all suffering is sympathetic.'

Miss Laughlin tells about Riley's enthusiasm for Stevenson.

"'It was beautiful,' she says. 'I can remember his asking me with great wistfulness if I thought Stevenson had ever seen anything he (Riley) had written.'

She also recalls his ardent championship of Longfellow, and his bitterness against those who spoke contemptuously of Longfellow's flowing rhyme and rhythm.

"'Nobody knows any better than I do,' Mr. Riley said to her, 'how hard it is to write such measures as "The Psalm of Life."'

Miss Laughlin pictures the poet as she remembers him in many other moods—when he wanted to "play pretend" and transfigured the whole assembly into personages of English society. And she tells how once she asked him why he didn't write more sonnets.

"'Because,' he answered dryly, 'the only people who read sonnets expect presentation copies.'"

To illustrate how Riley disliked being "shown off" to strangers, she relates what happened when a plot to introduce a stranger was "staged."

"The gentleman on pilgrimage was introduced; and then every one worked mightily to start talk that might lure Mr. Riley from his silence. But he was like the Tar Baby, 'he kep' on sayin' nothin'.'

"'I cannot remember how or why we talked of Hamlet. But I know we were getting rather desperate.

"'I'd like,' some one said, 'to see "Hamlet" played by a fair haired Dane. I'm tired of brunette melancholy.'

"'Or by a fat man,' another interposed. 'Hamlet himself says he is fat and scant of breath.'

"And so on. It was all very forced and foolish; but the Tar Baby had us almost hysterically self-conscious. Finally some one was emboldened to abandon strategy and lead a direct attack.

"'How would you like to see "Hamlet" played, Mr. Riley?' he asked.

"Mr. Riley appeared to consider.

"'I'd like to see it played by a picked nine,' he replied gravely."

HARPER BOOKS

Rainbow's End

By Rex Beach

Beach has done it again, in this romance of the Cuban War of Independence. He has found just the right setting for his thrilling kind of story. He has put into it the cruelty and bravery of the contest, a lost treasure, Southern beauty and love, humor, fighting and filibustering, and an Irish-American hero who was not the kind of man to leave any of the flavor of life untasted.

The World For Sale

By Sir Gilbert Parker

The New York World says: "The merits of the book are such as reveal Sir Gilbert at his story-telling best. Its grip upon the reader begins with the first page and never loosens. The realism in which it abounds is linked firmly and naturally with romance. Its picture is of life as it is truly lived, and not as a novelist adjusts it to meet a problem." *The N. Y. Tribune* says: "But it is the love story that counts most, romantic, gripping—one of the best Sir Gilbert has written in several years."

The Rising Tide

By Margaret Deland

The San Francisco Chronicle says: "Margaret Deland has long been recognized as one of our most subtle delineators of character. 'The Rising Tide' contains a number of sharply contrasted 'types,' while its humor is delicious. The heroine of this story is the fearless, independent girl of today, who has little reverence for the things once held sacred. . . . The novel is captivating in its humanness, containing many exquisite comedy touches and some character drawing of exceptional subtlety."

Seventeen

By Booth Tarkington

The New York Tribune says: "If, at this date, one returns to a book that has been steadily best-selling since the day of its publication, it is out of pure gratitude to the author. 'Seventeen' deserves more than one, it deserves several 'visits' . . . It is an encouraging sign of the times that sterling work like this has met with such popular response from a public which has been so much belabored of late for its lack of taste in the selection of its favorites." *The London Spectator* says: "This is a most entertaining and wholesome book on a theme which requires delicate handling."

The Thirteenth Commandment

By Rupert Hughes

The Los Angeles Times says: "At least for the hour, the great American novel has appeared. It's written with a felicity of style, an artistry of metaphor and simile, a keenness of thought and an accuracy of character delineation that may well keep it as one of the great American novels. For interest, the sheer interest of what a paragraph on a page contains Mr. Hughes has a facility nothing short of fascinating . . . a prose orchestration of pronounced themes in American life."

HARPER'S MAGAZINE
The Most Interesting Magazine in the World

DID YOU READ ANY OF THE "PHOENIX" STORIES BY RICHARD WASHBURN CHILD in the SATURDAY EVENING POST?

A new book by Mr. Child about the same town is just ready.

BOD BANK

"And if in manner Mr. Child equals O. Henry, in matter he surpasses him, for he has seen more deeply into every-day American character."
—*Boston Transcript.*

HENRY HOLT & CO.
34 W. 33d St., New York

GEORGINA *of the* RAINBOWS

By Annie Fellows Johnston, author of "The Little Colonel," "The Desert of Waiting," etc.

A new and bewitching character steps forth to be loved alike by old and young.

One critic says:—

"Mrs. Johnston has what may be called imagination of the heart, and she has written a story full of grace and light, with laughter springing up in it like flowers in a wood".

And another:—

"Georgina belongs among the classics"

And still another:—

"You will find out it is for the whole family".

"GEORGINA" is already conceded a place among this season's best sellers.

First edition, 50,000 copies, contains a picture of the real Georgina in life colors.

A beautiful gift book.

At all stores $1.25 net

BRITTON PUBLISHING CO.
NEW YORK

"ONE OF THE BEST NOVELS of the year," said *The N. Y. Evening Post* of Mr. Powys' "Wood and Stone" (which Henry Mills Alden, in October Harper's, commends "to beginning writers as a study in expression"). And now comes a novel of the old thrilling romantic order.

RODMOOR

A Romance, by JOHN COWPER POWYS.

12mo—460 pages—$1.50

Dedicated to the Spirit of Emily Bronte—a novel whose vibrating excitement carries the reader forward, like the blind rush of the Valkyries.

By the same author
ONE HUNDRED BEST BOOKS

A brilliant commentary on thrilling and exciting books.

75c.—At your bookstore.

The GRIZZLY KING A COMPANION STORY TO "KAZAN"

"One of the best wild animal stories ever written. To compare it favorably with the masterpieces of Jack London is not too high praise. It is itself a masterpiece."—*Cleveland Plain Dealer.*

"The best bear story we have ever read."—*The Outlook.*

Illus. Net, $1.25.

DOUBLEDAY, PAGE & CO.
GARDEN CITY, New York.

By JAMES OLIVER CURWOOD

Cap'n Gid

By Elizabeth Lincoln Gould

As a "type" Cap'n Gid is part and parcel of quaint New England. But the Cap'n refuses to conform to "type" in many ways—and that makes him enjoyable. He falls in love when he's far from young—and this story of his romance is filled with the cheer of life that keeps your eyes glistening.

At All Bookstores. $1.00 Net

Penn Publishing Company
Philadelphia

A WONDERFUL BOOK

Little known to the American public, now introduced by

THEODORE ROOSEVELT

THE PURPLE LAND

By W. H. Hudson, Author of "The Crystal Age."

Theodore Roosevelt says: "Hudson's work is of great and permanent value. He combines the priceless gift of seeing with the priceless gift of so vividly setting forth what he has seen."

Price $1.50 net. Postage extra. All Bookstores.

E. P. DUTTON & CO. 681 Fifth Avenue, New York

Kathleen Norris's Finest Novel

THE HEART OF RACHAEL

By the Author of "The Story of Julia Page," "Mother," "Saturday's Child," etc.

A story of the unfolding of a woman's heart through marriage. *The N. Y. Times says*:—"It ought to place her well forward among America's novelists."

40th Thousand. Net, $1.35.

Doubleday, Page & Co.
Garden City, N. Y.

BY KATHLEEN NORRIS

"It's Great Fun!"

THE OWLET LIBRARY

Things for study and things for play; they keep little minds and little hands busy. They are really books that serve as toys, and toys that look like books. They coax the child to read and to learn.

ALL CHILDREN LOVE THEM!

Stiff Covers. Twenty-four colored stamps to put in with each. 10c. per volume. 10 books in box, $1.00.

Mother Goose Rhymes and Fairy Tales
Flowers of Field and Garden
Song Birds of Meadow and Wood
Friends of the Barn and Kennel
Wild Beasts of the Past and Present
Game Fish and Sea Animals
Book of Boats and Ships
Gorgeous Winged Butterflies
Feathered Folk of the Barnyard
Toilers in Many Lands
Game Birds and Birds of Prey
Scenic Wonders of America.

Send for descriptive circular.

E. P. DUTTON & CO., 681 Fifth Ave., New York

A new novel by the author of "THE BLINDNESS OF VIRTUE"

A vital story of American family life

THE SINS *of the* CHILDREN

By COSMO HAMILTON

A novel of life and temptation as it is met today

Mr. Hamilton has handled a difficult theme fearlessly, but delicately, and a more charming love story than that of big, honest Peter Guthrie and Betty Townsend has not been told in a long time. While its candor will be condemned by a few, people conversant with modern thought and literature will praise it without reservation, and i will cause many to ask themselves "Have I done my duty by my children?"

A Book with a Big Message for Every Parent

352 Pages. $1.40 net. At all Booksellers

Publishers Little, Brown & Company Boston

A List of New Books

JUST PUBLISHED BY

At All Bookstores Houghton Mifflin Co. Boston and New York

The Romance of a Christmas Card — By KATE DOUGLAS WIGGIN

Everyone who has ever known the joys of an old-fashioned home Christmas will delight in this latest story by Mrs. Wiggin. With charming full page illustrations in color and decorative drawings in black and white by Alice Ercle Hunt. $1.00 net

Portraits of Women — By GAMALIEL BRADFORD

Brilliant sketches of such well-known women of France and England as Madame du Defland, Madame de Choiseul, Eugenie de Guerin, Fanny Burney, Miss Austen and Mrs. Pepys. Illustrated. $2.50 net

Aspects of the Infinite Mystery — By GEORGE A. GORDON

This strong and interesting book has something of the nature of a confession of faith. The unifying idea throughout is that the good is the inevitable quest of the human spirit. $1.50 net

A History of the Presidency — By EDWARD STANWOOD

Mr. Stanwood has now brought this recognized and authoritative work into its definite form by adding an account of the election of 1912, and the platform of 1916, making certain re-divisions and rearrangements of the volumes, and adding a complete index. In this Presidential year the book will be indispensable for journalists, students and libraries. Revised edition. 2 vols. Boxed. $4.50 net

Bird Friends — By GILBERT H. TRAFTON

An interesting and illuminating bird book for the general reader who wants to know something about birds without becoming a special student. Fully illustrated in color $2.00 net

Bonnie Scotland — By WILLIAM ELLIOT GRIFFIS

Dr. Griffis has visited Scotland eight times and his sympathetic observations of Scottish homes and industries, music and songs, literature and religion will have an unusual appeal. Illustrated. $1.25 net

Living for the Future — By JOHN ROTHWELL SLATER

An unusually able book on certain practical aspects of Immortality showing, in a fresh and definite way, how one should live now for the sake of the life hereafter. $1.00 net

Riders of the Stars — By HENRY HERBERT KNIBBS

Since the publication of "Songs of the Outlands" Mr. Knibbs's poetic work has been increasingly in demand, and his new collection shows ripening power and broadening appeal. $1.00 net.

JULIUS LE VALLON

By ALGERNON BLACKWOOD

The N. Y. Globe says: "The story is a masterpiece."

Boston Herald says: "A master of supernatural suggestion. . . . Mr. Blackwood makes the occult seem part and parcel of daily life."

Louise Collier Willcox says: "The book is destined to reach a wide audience."

The Boston Transcript says: "Few modern writers have Mr. Blackwood's clear imaginative insight."

New York Times says: "A remarkable faculty for dealing with subjects that lie on the borderland between body and spirit and even adventure far upon the other side."

Price $1.50 net. Postage extra. At any Bookstore.

E. P. DUTTON & COMPANY 681 Fifth Ave., N. Y.

CASH Paid for BOOKS

Highest prices and cash down paid for large and small collections of BOOKS and other LITERARY PROPERTY. We pack and remove books promptly. Especially wanted, 11th Edition Britannica, large paper.

THOMS & ERON, Inc.
50 John St., N.Y. Phone 4825-4826 John

Original AUTOGRAPH LETTERS of Famous People Bought and Sold

Send for price lists.

WALTER R. BENJAMIN
225 FIFTH AVE., NEW YORK CITY.
Pub. "The Collector," $1 a year